

2 Sonbert

"Warren Sonbert makes shifty, chameleonlike films, except that, unlike chameloens, their opulent surfaces are easily identified: it's their inside, the color of their meaning, that's volatile...the instability is built in - it's the modus operandi of his editing stance...Spannong almost his entire career, the 3 films resonate against one another in ways that intensify their emotional impact".

- Amy Taubin, Village Voice, 1-27-87

"What is unique is the never-consummated state of suspension that Sonbert achieves. Sonbert's implied argument is that the pleasure of looking at, of dancing with, even of flirting with a thing can endure forever??. Thus the camera turns about things in every way it knows how, and we are given a spectacular spin of sights and sounds, a particular way of experiencing the world...a way of living a life is expressed not through a story but through imagery and editing".

- Fred Camper, Chicago Reader, June - 87

"As with much of Sonbert's work the temptation is to describe a passle of stunning formal collisions and slight any larger thematic framework...The films with their coating of impermanence, worry their own formal mastery. Sonbert's work is nothing if not self-confident, often revelling in the cinematic ability to strike startling correspondences. Here the powerful edifice of montage is opened to doubt, to the erosions of human folly and history".

- Paul Arthur, Motion Picture, Fall - 87

"To produce works that may be read as light and dark, casual and gripping, loose and directed. To activate coherent surprise. Like music, film operates in time: Giving only so much in duration to absorb, read and digest before the new image triumphs over, reinforces, contradicts, plunges against or stares blankly at its predecessor. As in Proust or a house of cards each image functions as a resonance or reference to the others. These works proffer choice without didacticism".

- Warren Sonbert